

Majesty Queen Victoria, and those of his Royal Highness Prince Albert, together with those of London and Westminster, with emblems of the three kingdoms.

A good storied window of figures and pedestals in elevation, with minute backgrounds; but all the canopy-work and architectural decorations replete with elaborate Continental impurities.

76. Design of a complete window intended to represent Edward III. and his Queen Philippa. Beneath them, Edward the Black Prince and William of Wykeham. The four side compartments contain the various arms, badges, mottoes, &c., by Thomas Wilmshurst.—An excellent window, but perhaps requiring more depth of colour, light, and shade.

77. Design for a stained-glass window, representing Henry VIII. delivering the first English translation of the Bible to Cranmer, for the use of the people. In the upper compartments are the arms of Henry VIII. and Queen Anne Boleyn, and on either side are the arms of the principal ecclesiastical and lay peers who supported the Reformation. The various badges, &c., of the king are likewise introduced, by John Gregory Crace.—A well-designed window, but out of taste for the building.

110. Specimen of stained-glass, relating to the design No. 65, by J. Hedgeland.—A good figure, with rich though not quite harmonious colouring.

111. Specimen of stained-glass, a compartment of the design No. 71, by G. Hoadley.—The figure, placed in an artistic manner, less stiffly than glassy pictures usually are, but its glare requiring to be subdued.

112. Specimen of stained glass, relating to the design No. 59, by Ward and Nixon.—Figure with arms and helmet richly painted, but spoiled in the exhibition by counter light.

117. Specimen of stained-glass, representing a compartment of the design No. 68, by Wm. Warrington.—A good subject, perhaps over dark, and with its leadwork over thick.

118. Specimen of stained-glass, representing a compartment of the design No. 73, by Cobbett and Son.—Contrasting, by its over-clean lightness, with the last.

129. Specimen of stained-glass, a portion of the design No. 77, by J. G. Crace.—Contour-armoury very good.

130. Specimen of stained-glass, a portion of the design No. 61, by Spence and Co.—Some good drawing and colouring, but wanting in the breadth and depth suitable for the work.

131. Specimen of stained-glass, a compartment of the design No. 62, representing the Earl of Richmond receiving the Crown on Bosworth Field, by Charles Clutterbuck.—Well drawn, but its colouring poor and discordant.

132. Specimen of stained-glass, representing Henry VII., a compartment of the design No. 74, by J. A. Gibbs.—Good in colouring and drawing, though requiring depth in its accessories.

134. Specimen of stained-glass, a portion of the design No. 72, by Edward Baillie.—A very beautiful subject.

135. Specimen of stained-glass, relating to the design No. 49, by Robert Murrow.—Well drawn and beautifully finished, yet so almost totally shadeless, as to be a mere ghost, though shedding a glow around.

136. Specimen of stained-glass, relating to the design No. 66, by Ballantine and Allan.—A beautifully-painted subject, fine in colour, yet requiring more depth about the canopy-work.

137. Specimen of stained-glass, relating to the design No. 76, containing the arms of Edward III., by Thomas Wilmshurst.—Arms and varied forms, devices, bordering, and colouring, successfully worked; very suitable for some of the windows.

141. Specimen of stained-glass, relating to the design No. 75, by Chance and Co.—Well painted though with over-short figures, with the injurious effect of an over-blaze of light in parts, and some want of harmony by the injudicious introduction of pink.

142. Specimen of stained-glass, relating to the design No. 69, by James Warrington.—Very agreeable.

162. Specimen of stained-glass, a portion of the design No. 58, by John Summers.—A well-painted figure of the Black Prince, but with light and shade capable of improvement.

164. Specimen of stained-glass, relating to the design No. 63, by Daniel Higgins.—Well painted in a subdued style, yet with some lights too predominant.

#### Additional Designs and Specimens of Stained-Glass.

Near No. 77. A good design of intricate varied forms and colouring, by Wilmshurst, in the style of the glass at York Minster.

The martyrdom of St. Alban, an obituary window, by C. Clutterbuck; rather drolly devoted to the memory of the late estimable Archdeacon Watson.

Next No. 110. Window of Braxted Church, Essex, by W. Warrington, consisting of varied decorations and medallions of small pictorial subjects in the revived style of imperfect art which, as painting and glass-staining advanced, our ancestors superseded by grand, effective, and speaking subjects, visible all over the largest building, a mode directly in the teeth of the wretched modern precepts of those who unable to draw figures in any way fit to be seen, attempt to humbug people with the idea that while a *Te Deum* is scrawled in characters 6 inches high, which those who have not Prayer-books cannot read, 3 inches of altitude will suffice for representing in a coarse way the Saviour in a manner which requires the ascent of a ladder for the eye to make out at all.

Next No. 111. Window by Ward and Nixon, in a good style, consisting of catechism, well bordered with the leaves and flowers of roses.

Design by Warrington for a hall-window of Brazen-nose College, Oxford, consisting of armorial insignia, &c.

Next No. 112. A good window, by Wilmshurst, of varied subjects, fit for some parts of the Houses.

Drawing of a chancel-window of St. Peter's Church, Padstow, Cornwall, by Warrington. A good subject, of Christ and the Evangelists, surmounted by high canopy-work, instead of storying one set of figures over another.

Next No. 118. Design of the altar-window of St. Peter's Church, Stepney, but with stories of small subjects in medallions, instead of the effective grandeur of one subject, or one story of figures.

A piece, by Wilmshurst, in the style of the glass at York Minster; good.

Emblems of St. Mark and St. John, by E. Baillie, with borders; not in first-rate style.

Earnest the Pious, Duke of Brunswick, by E. Baillie; a fine, rich, and elaborately-painted window.

Two fair specimens of general ornamental work, by Baillie and by Wilmshurst.

Ascend of Calvary, painted for the Charterhouse, by C. Clutterbuck. The effect spoiled by the counter-glow of the skylights. Not a happy subject; we presume the figure of Christ is unfinished, its face and hands being in mere outline, and the drapery almost without a shade, except from the accidental disagreement in the different portions of glass of which the mere shape is made up, like a patchwork garment not in wear.

St. George; a fair subject, by W. Miller.

Moses, by Wilmshurst. A fine and effective window, though, perhaps, in too smooth a style of painting, except it be intended to be set almost close to the eye.

Near No. 130. Arms and badges, by J. Hedgeland.—Fairly painted, yet from the disagreement of yellow and pink not happy in colour.

Near No. 130. No. 2, by E. Baillie.—Requires more depth.

Near No. 137. Queen Elizabeth, by Robert Morrow.—A magnificent horror, in spite of elaborate work, mimicry of carving, hooped washing-tub like petticoat, pinking, jewelry, sceptre, orb, lace, and sovereignty, which render the English female Solon in appearance the ugliest, the stumpest, and most grueless of old washer women.

Near No. 142. Arms of Henry VIII., rich bordering, by G. Hoadley, shewing ability to execute design.

A Gothic interior, by Spence and Co.; a style applicable to some parts of the work.

Lion's head, by D. Higgins; well painted.

Two subjects of ornamental borders, by G. Hoadley, of merit.

(To be continued.)

#### TENTH EXHIBITION OF THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

We have visited the annual display of this rising society at its gallery, No. 53, Pall Mall, and have been much gratified by the evidences of artistic ability and execution; the collection contains many subjects of very considerable rank. We have, indeed, heard that it does not contain such eminently beautiful pictures as were in its last year's exhibition; we hardly know how this can be, but we are quite sure that taken as a whole it is superior, and contains fewer bad drawings, while some are really of surpassing merit. As a minute detail of subjects of general pictorial art would be totally unsuited to the nature of our columns, we are obliged to confine ourselves pretty nearly to such as relate to architecture, among which will be found many of very great value; and scarcely one of which we shall make mention would not be satisfactory, if taken home and honourably placed in quietude, apart from the disgusting glare, clashing, and confusion, which are the almost necessary concomitants of a public exhibition-room, the worst possible of all situations for doing justice to the merits of all pictures, except such as are merely painted for the purpose of eclipsing others.

No. 4. South front of Hampton Court Palace, David Cox, Jun.—A good architectural subject of the reign of William III.

No. 15. Schloss Elz, near the Moselle, W. Robertson.—A very fine drawing of a rock-fortress.

No. 16. In the Gardens, Haddon Hall, David Cox, Jun.—A terrace-staircase subject, prettily delineated.

No. 19. Part of Bolsover Castle, David Cox, Jun.—An architectural subject, shewing a doorway with a curved pediment.

No. 29. In Brittany, R. K. Penson.—A good drawing of old buildings.

No. 31. At Aylesford Priory, Kent, E. H. Wehnert.—A good ancient architectural subject of chimneys.

No. 34. St. Edmund's Chapel, Westminster Abbey, W. N. Hardwick.—A beautiful drawing.

No. 45. Buildings at Dinan, Brittany, William Oliver.—An architectural subject of considerable beauty.

No. 46. Cathedral, Aix-la-Chapelle, west entrance, James Fahey.—A curious subject of buildings, not architectural, yet affording some hints.

No. 53. At Cologne, G. Howse.—A beautiful drawing of architecture, water and shipping.

No. 84. A halt in the Nubian Desert, Henry Warren.—A superb drawing, broad, glowing, and natural.

No. 85. Old houses at Tiff, near Liege, W. Robertson.—A very interesting sketch.

No. 91. At Bacharach, James Fahey.—A good sketch of old buildings.

No. 125.—Exterior of Anne Boleyn's apartments, Hever Castle, David Cox, Jun.—A good drawing of rather anomalous architecture, with a three-storied stack of bay-windows in a corner, and open only on two sides, and with chimneys of an inferior character.

No. 133. Gateway at Allington Castle, Kent, E. H. Wehnert.—A good drawing.

No. 136.—Alfred H. Taylor.—Rich, broad, and glowing.

No. 146. A pic-nic, Powis Castle, David Cox, Jun.—A rich and superb drawing of architecture and figures.

No. 151. Staircase at "the Hotel of the Carp," Bacharach, G. Howse.—A good sketch of a curious subject.

No. 178. At Mayence, G. Howse.—A good drawing.

No. 213. At Quimperle, Brittany, William Oliver.—A good subject of ancient domestic architecture, treated in a painter-like style.

No. 217. The studio of Leonardo da Vinci, in the palace of Francis the First, John Chase.—A superb drawing of the peculiar architectural subject, decked in every part with the elaborate hard carving of the style.

No. 231.—The tomb of the poet Gower—St. Mary Overies, Southwark, J. W. Archer.—A good sketch of an interesting subject.

No. 288. Buildings at Lamballe, Brittany, William Oliver.—A very beautiful drawing.

No. 316. Perdita and Florizel, E. H. Wehnert.—A capital drawing.

No. 321. In Boulogne Cathedral, T. S. Boys.—A small but good drawing.